

American Art News

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NEW YORK, DECEMBER 9, 1911.

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EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 555 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 1 East 40 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—High-class paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—High-class paintings.
Albert Rouiller—Original etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

BODE INCREASES VALUES.

According to a story from Boston, Dr. Bode on his recent visit to that city, saw and identified—which identification he has confirmed in a letter—a picture, "The Repentance of St. Peter," owned by Mr. Carl Barth of Boston, as by either Daniel or Benedetto Crispi. The story further is that the picture disappeared from a collection in Europe forty years ago, and was purchased by Mrs. Barth in a Bloomfield St. auction room some time ago for \$50. Its owner, with Dr. Bode's endorsement, now values it at \$10,000.

IS LOUVRE MISTAKEN?

(Special cable to American Art News.)
London, Dec. 7, 1911.

I am able exclusively to announce a discovery, which, when made officially, cannot fail to produce a great sensation. It is to the effect that Raphael's original painting of "The Madonna of the Veil," so long a "star" picture in the Louvre, is really in the possession of a London collector. The London picture has been seen by an eminent French painter and authority on the old masters, who declares it to bear every proof of authenticity. It will be recalled that the majority of modern critics long ago agreed that the Louvre picture was not the work of Raphael, to whom it is still officially attributed, but of Giulio Romano. The London picture is rather larger than the Louvre version, and the background is slightly different and much more characteristic of Raphael. The present owner has expressed his intention of leaving his collection to the nation, and therefore wishes to keep his great treasure a secret to all but his intimate personal friends.

Frank Rutter.

THE WIDENER REMBRANDTS.

(Special Correspondence)

London, Nov. 25.—The arrival here of the *American Art News* with its exclusive announcement of the acquisition by Mr. P. A. B. Widener of the three great Rembrandts, known as the "Wimborne Rembrandts," "Apostle Peter at His Writing Desk," "Portrait of a Man," and a Scriptural subject, has created a sensation in art circles.

It is reported here that Mr. Widener secured them through Sulley & Co. for one million dollars.

GREAT TAPESTRIES SOLD.

It is reported from Madrid that King Alfonso has sold to Duveen Brothers for Mr. J. Pierpont Morgan, five famous Rose du Barry tapestries, depicting scenes from "Don Quixote," from the collection of Don Francis d'Assissi and Queen Isabella, from whom King Alfonso inherited them.

IMPORTANT RUBENS COMING.

It is reported that Rubens' "Coronation of St. Catherine," recently acquired by the Kleinberger Galleries of No. 12 West 40 St. from Belvoir Castle, England, and held by the house at \$300,000, is now in transit to New York.

The canvas was painted in 1633 for the altar of St. Barbara in St. Augustin's Church, Malines, Belgium. The comparatively small sum of 620 florins was paid the artist, and of this, 100 florins was contributed by the Guild of Tanners who had an office in the Convent. In 1765 the Chevalier Verhulst gave 9,500 florins and two casks of wine for the picture, and at the sale of his effects it was purchased for 12,000 florins by an agent for the Duke of Rutland.

The picture is described at length by Max Rooses in his book on Rubens.



PORTRAIT OF A LADY.

By Lucas Cranach.

Recently purchased by the Boston Museum of Fine Arts from The Ehrich Galleries.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Selected pictures by Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

FRICK BUILDS GALLERY.

Mr. Henry C. Frick has decided to build a two-story addition to his summer home at Pride's Crossing, Mass., for an art gallery. Plans are being drawn by New York architects, and the building is expected to be finished by next June. Most of Mr. Frick's pictures will be hung in this new gallery and additions to the collection will be added in future. The cost of the gallery is estimated at \$100,000.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave. Works by Charles Conder to Dec. 24.
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Cottier Gallery, 3 East 40 St.—Early Chinese Pottery.
 Durand-Ruel Galleries, 5 West 36 St.—Paintings by Monet to Dec. 23.
 The Folsom Gallery, 396 Fifth Ave.—Second annual exhibition of the Pastelists to Dec. 23.
 E. Gimpel & Wildenstein, 636 Fifth Ave.—Drawings by Old Masters to Dec. 30.
 J. & S. Goldschmidt, 580 Fifth Ave.—Swiss Stained Glass.
 E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.
 Katz Gallery, 103 West 74 St.—Annual Thumb-box Sketch exhibition to Dec. 16.
 Kennedy & Co., 613 Fifth Ave.—Mezzotints and supplies by early English engravers to Dec. 30.
 Keppel & Co., 4 East 39 St.—Etchings, watercolors, etc., by Seymour Haden.
 Klackner Gallery, 7 West 28 St.—Etchings in color by V. Trowbridge to Dec. 16.
 Knoedler Galleries, 556 Fifth Ave.—Watercolors by Hopkinson Smith to Dec. 23.
 Lotos Club, 110 West 57 St.—Memorial display of Frank Fowler's works to Dec. 12.
 Macbeth Gallery, 450 Fifth Ave.—Small bronzes and Volkmar Pottery to Dec. 30.
 MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Fourth Group opens Dec. 14.
 Madison Gallery—Works by Fred. Marschall and Genjiro Katuska, Dec. 11-30.
 Metropolitan Museum—Special exhibitions of Colonial silver and early American paintings to Jan. 1.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Pictures by Robert Reid, Dec. 13-30.
 Moulton & Ricketts, 12 West 45 St.—Paintings by Chas. P. Gruppe to Dec. 16.
 National Academy of Design, 215 West 57 St.—Winter exhibition. Admission 50c.
 National Arts Club—Annual Arts and Crafts exhibition to Dec. 28.
 Powell Gallery, 983 Sixth Ave.—Fourth annual thumb-box display to Dec. 30.
 Pratt Institute, 215 Ryerson St., Bklyn.—Drawings by Howard Shannon to Dec. 23.
 Public Library Print Room—Loan exhibition of French portrait engravings.
 Reinhardt Galleries, 565 Fifth Ave.—Special exhibition of old and modern masters.
 Salmagundi Club, 14 West 12 St.—Annual watercolor display.
 Yamanaka & Co., 254 Fifth Ave.—Special exhibition of early Chinese paintings to Dec. 24.

AUCTION SALES.

EUROPE.
PARIS—Hotel Drouot, Dec. 12-13—Estate Henri Haro, "Expert." Old Masters.
BERLIN—Lepke Gallery—Dec. 12—Collection Munoz de Ortiz.—Pictures of French, Spanish and Dutch Schools from the 15 to 19 centuries.
AMSTERDAM—de Vries—Dec. 12-13—Engravings, old drawings, French prints in sanguine, black and white and colors. Drawings by Dutch masters of the 17 century.

EXHIBITIONS NOW ON.

Rare Fans at Bonaventure's.
 A collection of rare fans now on at Bonaventure's Galleries, No. 5 East 35 St., will delight the cognoscenti. They are of the periods of Louis XIV., XV., XVI., the Regency and George III. A richly carved Louis XVI. fan, frame of ivory inlaid with mother of pearl, has a fanciful design of "Loves and Musicians." There is a Vernis Martin fan with design of a Greek temple and landscape with figures, and an interesting ivory fan, period George III., decorated with design from Shakespeare's Henry V. Perhaps the richest fan in the exhibit has mother of pearl frame elaborately carved and encrusted with gilt figures. The mount represents the meeting of Alexander the Great and his court. A curious and interesting fan has a light tortoise shell frame, carved with medallion portraits. The mount contains eleven family miniature portraits in the costume of the court of Louis XVI. The exhibit is unusually extensive.

Drawings by Old Masters.

Art lovers in New York will recall the almost unique collection of drawings by old masters shown at the E. Gimpel & Wildenstein Galleries at No. 636 Fifth Ave. last season. There are now on exhibition at these same galleries through Dec. 30, some 61 drawings by masters of the various early schools, Dutch, English, French, Spanish and Italian, and which in range of subject and quality form a most interesting and important collection.

Of the Dutch school, Nicholas Berghem is represented by a red chalk drawing of sheep, and a charming pencil sketch of a "Man on Horseback." Peter de Witte by an ink drawing of men's heads, Van der Helst by a quaint and delightful portrait of the wife of Jan de Vos in pointed lead, Gabriel Metsu by a chalk and wash drawing, "The Sleeping Housewife;" W. Van Mieris by a chalk and pencil drawing, "The Rape of Europa," and, of course, the great Rembrandt by an ink sketch, "A Warrior's Scene."

From the English masters are two charming examples in colored crayon of John Downman, one a portrait of the Viscountess Carleton, portraits by John Hoppner in pen and colored crayons, and a sketch by Gainsborough. The early Frenchmen are well exemplified by two crayons, both typical, by Boucher, a pencil and red chalk drawing by Chardin, a pen and ink study of a head by David, and good examples of Drouais, Dumont, Greuze, Fragonard, Lepicie, Pater, Prudshon, Rigaud and Vernet. There is one Spaniard, the great Murillo, represented; and the early Italian masters, Donatello, Lantara, Guido Reni, G. Tiepolo, Titian and Vazari are all exemplified.

Paintings by Gruppe.

Seventeen oils by Charles P. Gruppe are on exhibition at the Moulton & Ricketts New Galleries, No. 12 West 40 St. The artist, who for some years after his return from a long absence in Holland, worked so much under the influence of the modern Dutch masters, as to be generally considered a Dutch artist, two or three years ago, broke away from that influence, and has since produced some landscape and figure work so forceful and original as to give him reputation in an unusually short space of time. This reputation the present strong display will surely enhance.

The one figure work shown, a fair young woman in rich décolleté gown seated reading in a studio, entitled "The Letter," is broadly and solidly painted, rich in color quality and fine in expression, while impeccable in drawing. The landscapes, for the most part painted in Connecticut, are simple and strong, full of air, well composed and most sympathetic. Especially strong are "October in Connecticut," "November Afternoon," with lovely fresh color; "In the Meadow;" "The Village Bridge," charming in quality; the "Woodcutter" and "Breezy Day at the Lake." The first named canvas has the strength of Ranger and the tenderness of Murphy. The large "Herd at Nordwyk," shown at the Salon of 1910, while well composed and truthful, is perhaps the least attractive of the display.

Arts-Crafts Display.

The fifth annual exhibition of the National Society of Craftsmen, opened at the galleries of the National Arts Club, on Wednesday evening, to continue through Dec. 28. The exhibits shown include Jewelry, Metal Work, Ceramics, Bookbinding, Leather Work, Pottery, Woodcarving, Textiles, Embroidery and Basketry. Interesting examples of pottery come from the Blue Shop, Boston, and the Penman, Hardenberg, Byrd Cliff. Van Briggie Wal-

ley and Volkmar potteries are represented. Some of the most attractive jewelry objects are by Mrs. H. M. Bowdoin, Grace Hazen, Miss Fail and Andre Koranski.

The metal works include good examples by Dr. Mathew Beatty, Carl Johonnet and Robert Dulk. The textile display is unusually effective and the bookbindings include works by Edith Diehl, E. Marot, H. Eaton, R. Miller and others.

Of the woodcarvers, H. Von Rydingsvard has some original and skilful designs, as has also Miss Mosenthal, M. Jeffery, M. Roystons and M. Zehrune.

The leather work display, which are in many original designs, includes work by C. Busch, Miss Shmitt and Ethel Wilson.

Bronzes at Macbeth's.

An attractive collection of small bronzes by American sculptors is on at the Macbeth Gallery, 450 Fifth Ave. to continue through Dec. 30. Twenty-six artists are represented, among them a number of well-known sculptors as, Chester Beach, E. W. Deming, James E. Fraser, Isidore Konti, Abastenia St. L. Eberle's, Mahonri Young, Janet Scudder, Annie A. Sturges, Amory C. Simons, Lucy Richards, Arthur Putnam, Anna Coleman Ladd, L. F. Nock, Louis Potter, Lillian B. Link, Edward McCarten, Anna V. Hyatt, Eli Harvey, John Gregory, Laura Gardin, Harriet W. Frishmuth, Stirling Calder, Victor Bronner, Ben Butan and M. M. Carr.

Works by Seymour Haden.

At the Frederick Keppel Gallery, No. 4 East 39 St., there are now on exhibition through Dec. 30, 189 etchings, and eight watercolors and drawings, by the late Sir Seymour Haden. The display is a most satisfactory one of the work with needle, brush and crayon, of the great and lamented English artist. It covers all his life work virtually from 1844 to the end, and is especially rich in examples of his best periods.

Charles Conder's Works.

Mr. Birnbaum of the Berlin Photographic Company, offers in the third of his series of exhibitions of the works of modern English artists comparatively unknown here, one of Silk Fans, Paintings, Pastels, Lithographs and Drawings by the late Charles Conder. The display is on at the Berlin Galleries, No. 305 Madison Ave., through Dec. 23.

The exhibition follows appropriately the preceding ones of the drawings of Aubrey Beardsley, and the paintings and drawings of Will Rothenstein, for Charles Conder, whose brief span of life was only from 1868 to 1909, although not an intimate of Beardsley, Rothenstein or their band, had much in common with these men in taste and feeling. Mr. Birnbaum in his charmingly written preface to the Catalogue finds a resemblance in his work to that of Goya, "striking" in the former's lithographs, but it seems to the writer as if Conder's influences had been more that of the early French decorative painters, and later of La Touche, Fantin-Latour and Whistler.

He was essentially a decorative painter, designer and illustrator, and an evanescent fancy runs through all his work. His palette was a most delicate and dainty one. He was most dexterous in the use of oils on silk and his fans are fascinating.

Old English Engravings.

At the Kennedy Galleries, No. 613 Fifth Ave., there are now on exhibition, through Dec. 30, an unusual collection of old Mezzotint and Stipple engravings of rare quality, after Morland, Romney, Hoppner and other masters.

Paintings by Monet.

An unusually choice exhibition of twelve paintings by Claude Monet is now on at the Durand-Ruel Galleries, No. 5 West 36 St., through Dec. 23. The canvases date from as early as 1877, and run through 1907. "Le Matin-temps brumeux Pourville" is exquisite in color and poetic in conception. Three large pictures of the water lily series, "Les Nymphes-Paysage d'eau," are truthful and poetic. Three cliff views, with the breath of the sea, "La Mer vue des Falaises Pourville," "La Falaise d'Etre-tat" and "Falaise aux Petites Dalles," are rich in color and have fine distance effect.

A particularly effective canvas is "Charing Cross Bridge," London. "Sentier, dans l'île Saint Martin" is a joyously happy conception of a scene in the fields near the artist's home.

Century Club Display.

The monthly exhibition by members of the Century Club which opened at their gallery, 7 West 43 St., Dec. 2, closed on Thursday last. The place of honor was given to a maternal group by Henry O. Walker, well drawn and arranged, but lacking refinement of color. A group of characteristic landscapes by F. Hopkinson Smith were lovely in color, and added decided interest to the display. Three portraits by William T. Smedley were interesting examples of his work. His charcoal head of ex-Governor Franklin Murphy was of especial interest. "Cathedral Rocks," by Carlton T. Chapman, was a crisp, virile impression of the sea. A "Group of Marines," by Howard R. Butler, adorned the West Wall; three portraits by William Hyde represented him at his best, and E. L. Henry's "The Old Sign on the Tree" was a typical example. A bronze panel in which three lions were ably modeled, by A. P. Proctor, occupied the east wall. The clou of the display, however, was a small landscape by J. M. W. Turner, loaned by Carlton T. Chapman.

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EXHIBITION CALENDAR FOR ARTISTS

ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57 St.	
Exhibits received	Jan. 11 and 12
Opening of exhibition	Jan. 28
Closing of exhibition	Feb. 17
SOCIETY OF WESTERN ARTISTS, 1820 Locust St., St. Louis, Mo.	
Sixteenth annual exhibition, paintings, sculptures, etc.	
Cincinnati	Dec. 2-24
Detroit	Jan. 4-25
Indianapolis	Feb. 4-25
Chicago	Mar. 5-23
St. Louis	May 5-26
NATIONAL ARTS CLUB, 119 East 19 St., New York.	
Special prize exhibition, American oils.	
Entry blanks (addressed to Committee) received by	Dec. 15
Opening of exhibition	Jan. 3
Closing of exhibition	Jan. 28

IN AND OUT THE STUDIOS

Rhoda Holmes Nichols, who is busy with her classes and various commissions, at her Colonial Studio recently sold two canvases, "Motherhood" and "The House of a Hundred Homes."

Miss Violet Oakley has been commissioned to execute the part of the contract for the mural decorations for the State Capitol, which the late Edwin A. Abbey was unable to finish.

Arthur Halmi, the Hungarian artist, whose marked success in portrait painting here last Winter, has encouraged him to return a second season, is at his studio, 130 West 57 St., where he recently painted a full-length portrait of Mrs. C. H. Tangemann, the noted beauty, and one of Miss Nellie Grant. He has also painted Mr. and Mrs. Robert C. Morris, and Mrs. William H. Erhart. He is going to Washington this week to paint the portrait of President Taft.

At the Macbeth Galleries, 450 Fifth Ave., there is to be in the near future an exhibition of the works of Elihu Vedder and also a display of the work of Arthur B. Davies. Both of these exhibitions are sure to interest art dealers and art lovers. Mr. Macbeth also announces an exhibition of the works of Charles W. Hawthorne, who has recently gone on a vacation to Europe, and who has at present an exhibition at the St. Botolph Club in Boston.

There has been rejoicing in the family of William M. Chase during the past week, over the advent of the artist's first grandchild—the little son of his daughter, Mrs. Sullivan.

At his Bryant Park studio building, Francesco P. Finocchiaro recently completed the portraits of Mrs. Jesse Baskerville, Miss Inez Mueller, Miss Field, Mrs. S. Bessel and Mrs. E. Livingston. These portraits, with others of the same size, 20 x 30, have been painted in varied symphonies of color from dark gray to pale yellow and will be exhibited later in the Winter. Another recent portrait by this artist is of Dr. Stieglitz.

George H. Smillie is painting a series of landscapes at his studio, 156 East 36 St., from sketches made at Litchfield, Conn. A marine, "Barnstable Bay," intended for the Spring Academy, is simply painted.

Carroll Butler Brown, who spent the Summer and Autumn at his studio at Cragmoor, N. Y., has returned to his Van Dyck studio, where he is showing an interesting group of landscapes, lovely in color and filled with poetical tenderness. An especially fine one is "October Haze." In addition there is a portrait of "Helen," a sweet-faced young girl.

At his studio, 489 Fifth Ave., Arthur Parton is completing a number of landscapes from sketches he made during the Summer at Beaverkill, N. Y. There is a tender evening scene, lovely in color and full of the poetical qualities for which his work is known. A Gloucester scene, nearing completion is an interesting composition and shows an exceptionally fine sky.

Cullen Yates returned last week from his home at Shawnee, Pa., to his Van Dyck Studio, where he intends to remain until early Spring. He has brought back with him a number of sketches and finished pictures of the beautiful landscape in the vicinity of the Delaware Water Gap.

Robert Hamilton has returned from Lenox, Mass., where he painted a number of canvases. He is occupying his New York studio, 96 Fifth Ave. At a recent exhibition of his work at Pittsfield, Mass., he sold an important canvas.

SOROLLA REPLACES ISRAELS.

A Paris cable announces the election, by the Fine Arts Academy, of Sorolla y Bastida, the Spanish painter, to fill the vacancy caused by the death of Josef Israels.

SCHAUS WILL CONTESTED.

Mrs. Wilhelmina Schaus Junkin, daughter of the late Herman Schaus, has brought suit in the Supreme Court to contest the probate of her father's will, naming as defendants Sophie Johnson Schaus, her stepmother; Herman Schaus, Jr., and her uncle, Adolph Schaus. Mrs. Junkin states that the estate is estimated at \$600,000. The will leaves her \$50,000 in trust, a portrait of her mother and a painting of herself by Lenbach. The contestant charges undue influence.

SALMAGUNDI MUG SALE.

The collection of mugs painted by members of the Salmagundi Club for the auction sale, which will take place Tuesday, Dec. 12, have been finished. This is always an interesting and important event to the club members. Each year 24 mugs are decorated by the artists and sold at the annual auction. Among those who contribute this year are: Frederick Ballard Williams, Albert L. Groll, Charles Warren Eaton, Will H. Drake and Walter Burridge, the scenic artist.

A special card of admission to the sale can be had from any member of the club or by written application to the Library Committee.

ARTS CLUB PRIZE DISPLAY.

The National Art Club will hold a special prize exhibition of modern American pictures in the Club galleries, Jan. 3 to 28 next. A prize of \$1,000 will be awarded for the most meritorious painting, the picture to become the property of the Club. A gold medal goes with the prize.

Salmagundi Watercolors.

The annual watercolor exhibition of the Salmagundi Club, opened at their gallery, 14 West 12 St., on Wednesday with a smoker, at which more than five hundred members and guests were present. The principal topic discussed was the establishment of two prizes for watercolors.

The display this year is an unusually fine one, and uniformly good in quality. Of the ninety-six works shown, those which stand out most prominently are A. L. Groll's "The Painted Desert;" Charles P. Gruppe's "Pasture;" Birge Harrison's "Sunlight on St. Lawrence;" H. L. Hildebrandt's "The Rose," and Charles Warren Eaton's "Bellagio." To John F. Carlson was awarded the first prize for his "Winter Landscape," a finely rendered colorful work. The second prize was awarded Everett L. Warner's "The Broadway Tabernacle at Night."

Warren Davis sends a group of nudes in pastel, in which he is at his best. William Ritschel exhibits one of his strong low-toned Dutch scenes. John Ward Dunsmore's "Copper Kettle;" W. L. Hoffman's "The Shore, Tangiers," Cullen Yates' "On Long Island," W. G. Schneider's "Jewel Box," "Houses on the Hill," by Eliot Clark are all worthy of note.

Among other artists represented are F. K. M. Rehn, Carle M. Boog, Gustave Wiegand, N. R. Brewer, Seymour F. Bloodgood, Will Rau, Frank Townsend Hutchens, E. Irving Couse, G. Glenn Newell, Gifford Beal, William J. Whittemore, W. J. Aylward, F. McIntosh Arnold, Arthur Friedlander, and G. W. Cohen, etc.

Fowler Memorial Exhibit.

Twenty-one finished works and a number of sketches, the varied work of the lamented Frank Fowler, are on exhibition at the Lotos Club through Dec. 12. The general effect of the display is one of versatility and charm of decoration and color. There are several good portraits, notably those of President Arthur T. Hadley, loaned by the Yale Club, and not publicly exhibited before, of William M. Ivins, the strongest and best portrait in the display, finely modeled and rich in color quality; of Samuel J. Tilden, shown last year at the Century Club, a striking presentment, and of the late Archbishop Corrigan.

A number of the canvases have not been shown for over ten years, as, for instance, "A Girl in Yellow," owned by the Lotos Club. There is a portrait sketch by Elihu Vedder painted with much feeling.

Of the landscapes "A Quiet Road Near Central Park" is a poetical impression, soft in tone, and "Autumn, Van Cortlandt Park," strikes a lovely color note. In several of the landscapes the artist cleverly and artistically introduced hollyhocks, his favorite flower. There are four decorations which show his decorative sense and refinement of color.

Third Group at MacDowell.

A group of young artists, whose names are not as yet known to fame, have contributed pictures to make up the third exhibition of the season of American canvases at the MacDowell Club, No. 108 West 55 St. The display will continue through Dec. 12. The painters contributing are Gleen O. Coleman, Stuart Davis, Henry De Mance, Rudolph Dirks, Henry J. Glinenkamp, Kathleen McEnery, Gus Mager and Sigurd Schow.

The opportunity given these younger painters to organize and hold an exhibition of their works is in line with the idea which influenced the Club and its art

committee to offer a Forum, as it were, for the display of the work of young and comparatively unknown artists, as well as those who have "arrived."

Promise more than fulfillment is the characteristic of the display. Perhaps the works of Miss McEnery, Henri De Mance and Sigurd Schow have more of merit than those of their fellows. Study! study! study! should be the watchword of all the exhibitors and perhaps another year a stronger showing can and will be made.

The next exhibition of the MacDowell Club, which opens Dec. 14, will be by a group of ten women artists, namely, Aline F. Bernstein, Edith Reynolds, Amy Londoner, Hilda Ward, Edith Munson, E. A. Kaesche, Frances Mitchell, Kathleen Honahan, Mrs. Leindorf and Ethel Faddock.

Thumb Boxes at Powell's.

The "Thumb Box" exhibition, literally speaking, is a thing of the past. The rapid notations or mere memoranda of effect and color which characterized these little displays some five or six years ago, has almost entirely disappeared with the demand for small pictures created to meet the tastes and purses of the casual buyer. Instead of "first impressions," carefully considered compositions are now offered.

Over six hundred little pictures adorn the walls of the newly enlarged and artistically decorated Powell Gallery, 983 Sixth Ave. One hundred artists are represented, many of them well known and successful men, such as Charles Warren Eaton, Paul Cornoyer, Edward Gay, W. Cole Brigham, Carroll B. Brown, Colin Campbell Cooper, Emma Lambert Cooper, Charles P. Gruppe, A. Wigand, Alethea Hill Platt, Paul K. M. Thomas, Robert Vonnoh, Martha Walzer, O. C. Wigand, Guy C. Wiggins, Gladys Wiles, A. L. Wyant, George M. Reeves, Agnes M. Richmond, Orlando Rouland, Henry B. Snell, Helen W. Phelps, G. Glenn Newell, Rhoda Holmes Nichols, Clara W. Parrish, John F. Carlson and Martha W. Baxter, who are all characteristically represented.

Burgess at Photo-Secession.

An exhibition of watercolors by Gelett Burgess, entitled "Essays in Subjective Symbolism," closed at the Photo-Secession Galleries, No. 291 Fifth Ave., yesterday. As the artist's own introduction to the catalogue truly said: "These works are devoid of any pretension to technique and should not be judged as paintings. Their main intention is to portray the subjective aspect of what has heretofore usually been presented only objectively." Mr. Burgess has therefore produced his idea of "Fancy," and 15 other emotions, with which presentation one may or may not agree.

J. Devich von Heyder recently returned from Philadelphia. While there he painted a water color portrait of Mme. Tetrassini, which was very successful. He is now at work in his studio, 939 Eighth Ave., on a miniature of Mme. Tetrassini.

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TRAVELLING EXHIBITIONS.

The "Art Review" of St. Louis, commenting in its last issue on the recent travelling exhibition of works by American artists shown at the museum in that city, after its previous holding in Buffalo and other cities, says:

Those who have been attacking the superiority of the American painters have had nothing in their favor as good, as the exhibit of works of these artists which are now being shown in the middle west. This exhibit started in Buffalo and from there it went to St. Louis and to various other cities in that section. The press has done much to stimulate interest in the pictures but all who know and have seen the collection cannot help saying that it is as a whole, the worst lot of paintings that have been exhibited in many a year. We do not mean to say that all of the pictures are bad but that the bad examples far exceed the good ones. It is true several very excellent works are there, but they only accentuate the bad ones.

It is our opinion that had any dealer made this exhibit he would have been "roasted" not only by the press but by the museums as well and he would deserve it. The trouble with most of the museums is that they are too ready to show collections and are not particular as to the quality of them. They should be very independent and take nothing but the very best and if they are getting up an exhibition and the artist has nothing which is strictly first class tell him so and omit him from the exhibit. Why are there so many inferior paintings in this exhibit?

We have feared for some time that the travelling exhibition idea, good in theory, and which offers a wider audi-

ence and market to many American artists than they could otherwise obtain, without much trouble and expense, was in danger of being overdone, and this warning from St. Louis is a timely one. The demand for these travelling exhibitions grows all the time, and to supply this demand, we fear, some of the displays are too hastily organized and not sufficient care is given to their makeup. It would be a pity to have a good enterprise suffer from being overdone. Better fewer travelling exhibitions than poor or weak ones.

METROPOLITAN MUSEUM.

The "Adoration of the Magi," by Quentin Matsys, recently acquired by the Museum, as was exclusively announced in the *Art News*—which also illustrated the picture—Nov. 25, was shown at the press view on Thursday. There was also shown a fine landscape by P. de Koninck, a Rembrandt drawing, some old musical instruments and other art objects also recently acquired and which will be described next week.

DUVEEN CASE ENDED.

Benjamin J. Duvéen, of Duvéen Bros., appeared in the U. S. Circuit Court last Monday, pleaded guilty, when his case was called and was fined \$15,000. This ends the case of the Government against the firm of Duvéen Bros. Mr. Duvéen had a narrow escape from having his bail of \$50,000 forfeited. He left Liverpool Nov. 25, and as the boat, delayed by stormy weather, neared Portland, he was taken off by a tug, which landed him and one of his counsel, Arthur T. Gotthold, at Portland in time to charter a special train and make connection with the New York Express.

AMERICAN PICTURE BUYERS.

"Americans have become so accustomed to being lectured by most other nations and to read unintelligent and impertinent comments on their civilization, or their lack of it, that they have become somewhat hardened. It is one of the curious inconsistencies of much of this criticism that Americans are condemned for doing precisely what all other people have done. The fact that Americans are buying the best pictures they can find calls out from time to time, not only an expression of regret, which would be natural, but an outcry against a materialistic country trying to bolster itself up by an assumption of culture. Some of the pictures secured by Americans from our friends abroad were originally stolen by the possessors who are now parting with them; others were purchased in precisely the same way that Americans are purchasing them to-day. For instance, there is not a single picture in England painted by a French, Dutch, Italian, or German artist which the English owner or owners did not purchase at some earlier period. The offense of the American seems to be that he is a late purchaser, and it is assumed that the late purchaser lacks the artistic interest of the earlier purchaser. When a Frenchman or an Englishman buys a picture, it is an evidence of culture; when an American buys one, it is an evidence of his desire to own something the value of which he does not understand and the merit of which he does not appreciate, but the possession of which he thinks will gain him a certain degree of respectability. This is very amusing to an American who knows what America is doing in sculpture, architecture, and painting; who knows the interest in art in all parts of this country, the number of galleries that are being opened, the intense devotion to the study of art which sends a small army of young men and women abroad every year. When one contrasts such buildings as the Morgan Library in New York, the Albright Art Gallery in Buffalo, the new Episcopal churches in Minneapolis and Pittsburgh—to take a few illustrations from a great group of new buildings—with recent structures, both secular and religious, in Italy, Germany, and England, the assumption that Americans know nothing of the arts becomes somewhat exasperating."—The Outlook.

NEW TOLEDO MUSEUM.

The new Toledo Museum of Art will be formally opened with exercises and an inaugural exhibition on or about January 17 next.

The new building, which was designed by Green and Wicks, of Buffalo, and H. W. Wachter, of Toledo, is of white marble, the style being Greek Ionic of the Periclean period. The building has a frontage of two hundred feet, and is located in the heart of the city in a beautiful park known as Scott Place, where it stands embowered in a majestic grove of forest oaks.

In front of the building extends a broad terrace of granite and marble, three hundred feet wide and two hundred deep, which includes a large fountain and pool. This terrace leads to the entrance and the main floor, which contains the sculpture court, twelve large exhibition galleries, a free reference library, capable of housing five thousand volumes, the business offices, and the hemicycle or auditorium which will seat four hundred people.

The sculpture court, sixty-six by sixty-four feet in size, is constructed of Indiana limestone and is supported by eighteen monolithic columns. The larger galleries are forty by sixty-two feet in size. The lighting arrangement of the galleries is as nearly perfect as possible, all the lighting fixtures being concealed from view. In every particular the building is absolutely fireproof. In addition to the main floor there is a ground floor which is hidden by the terrace. This contains eight large exhibition rooms, together with club rooms, workshops, receiving, packing and storage rooms.

The building and grounds represent an expenditure of \$400,000 and one-half of this amount was the gift of the President of the Museum, Mr. Edward Drummond Libbey. The remainder was secured by popular subscription, in sums ranging from ten cents to \$10,000. All classes of citizens contributed, merchants, bankers, school children, members of women's clubs, factory girls, artists, students, photographers, and even members of the various colored churches. Ownership in the museum and consequent interest is far-reaching. It is an institution of the people, erected and maintained by them, without municipal aid.

The museum will be opened absolutely free from debt. It will be supported by some twelve hundred members, paying annual dues of various sums according to the membership classification.

The Museum was organized in 1901 and started with 120 members, each paying \$10 a year. A large old-fashioned residence was rented and the upper floors were converted into galleries. Transient exhibitions were the only attractions inasmuch as the museum had no permanent collections.

Mr. Edward Drummond Libbey was the first president and Almon C. Whiting the director. George W. Stevens, the present director, succeeded Mr. Whiting in 1903. At that time the museum possessed a desk, six office chairs, one painting and a mummy cat.

What the institution lacked in the way of collections was made up in other directions. Art study clubs, evening life classes, weekly drawing classes and a camera club were organized. Talks were given daily in the galleries. Arrangements were made to bring groups of school children to the museum every day, where they listened to short talks on the exhibitions hanging at the time, or on other subjects suggested by their teachers.

As time went on, wings were thrown out on either side of the building, providing four additional exhibition galleries in which were shown collections which gradually accumulated. In 1909, when

the old building was found to be far too small, President Libbey offered to give \$50,000 towards a new building, if a like sum would be subscribed by citizens. This amount was soon secured. Mr. Libbey then gave also the beautiful park known as Scott Place, the present site of the new building, and, later in 1910 and 1911, together with other trustees and citizens, subscribed the funds necessary to complete the building and its approaches.

The opening exhibition will be one of the most important ever brought together in the United States. All the leading private collectors in the country will contribute, including Messrs. Henry C. Frick and Charles P. Taft, as well as the various museums of art, including the Metropolitan, and many important works will come from Europe.

The exhibition of sculpture will be under the direction and in charge of the National Sculpture Society. The feature of the inaugural exhibit will of course be the collection of work by American artists. All the great men of the past and present will be adequately represented by their most important examples.

The present officers of the Museum are: President, Edward Drummond Libbey; vice-president, William Hardee; treasurer, Isaac E. Knisely; director, George W. Stevens.

The special aim of the new museum will be to bring together a permanent collection of the best in American art. Its collections will also include departments of prints, ceramics, textiles, Oriental and Egyptian art.

NEW ORLEANS (LA.)

The new Delgado Art Museum will be opened with dedicatory exercises, Saturday evening next, Dec. 16, to be followed by a private view for the members of the New Orleans Art Association and exhibitors of a loan collection of pictures, sculptures and pottery.

Charles W. Boyle, the well-known artist of this city, has been appointed assistant Curator, and the Art Committee chosen is composed of Professor Ellsworth Woodward, R. Mayfield, and A. Molinaire.

Many important pictures have been loaned for the opening display from all parts of the country, but especially by the St. Louis Museum.

PRIMITIVES OF QUALITY.

Long experience in picture collecting and opportunities for the study and research and his European connections with collectors have enabled Mr. H. Van Slochem to assemble a collection of high class primitives and other important pictures by the great masters. Mr. Van Slochem who has sold several important canvases to many of the leading collectors has, by special request, shown to a representative of the *American Art News* a few of his very important works recently imported and the readers of this journal who are interested in this early art should pay a visit to the tastefully decorated galleries of Mr. Van Slochem, 477 Fifth Ave., to study his paintings, which they will find to be a treat. The primitives are all well preserved, rare and worthy to be placed in museums and to decorate the walls in the galleries of private collectors.

The engravings and etchings of the late Herman Schaus will be offered for sale by the American Art Association Dec. 11, 12, 13 and 14. The oils will be sold in mid-winter. The prints are to be sold in quantities to suit purchasers, and among the lot is a rare set after the works of Meissonier.

LONDON LETTER.

London, Nov. 30, 1911.

The exhibition of the New English Art Club now on contains some remarkably fine and original paintings by Augustus John, including an admirable portrait of Dr. Kuno Meyer, austere, majestically designed, landscapes by C. J. Holmes, an exquisite girl's portrait by Lucien Pissarro, one of Robert Bevan's masterly cab-yard pictures and good examples of Henry Lamb, Wilson Steer, Spencer Gore and Walter Sickert. The leaders show good work still, but the rank and file is very poor this year, weak imitations of Steer, Rothenstein, Sickert and others, tending to degrade the standard the club has usually maintained in the past. Sargent sends a group of water-colors, and other good work in this medium is shown by Paul Emile, Francis James and A. W. Rich.

Christie's reopened last week with a sale of modern British pictures, of which the feature was the high price, £997, paid for a large painting by Peter Graham of "A Highland Stream with Cattle." This price was the more remarkable since other items showed the prevalent slump in modern academic work. A typical Poynter only brought £199 10s.; Luke Fildes, "Fair Quiet and Sweet Rest," £294; Leader's "Severn Near Worcester," £420; and Alma Tadema's watercolor, "The Roman Wine-Tasters," £141.

An interesting exhibition of drawings by the Old Masters is on at the Dowdeswell Galleries. The collection includes some good Rembrandts, a beautiful little Watteau, drawings attributed to Raphael and Michael Angelo, and a fine series of British 18th century drawings, which include a remarkable Hogarth, evidently done in emulation of Chardin, and a Reynolds study of a portrait group, of which no painting is known to exist.

The Birmingham Art Gallery is lending to the Tate Gallery this winter its superb collection of pre-Raphaelite pictures by Ford Madox-Brown, Rossetti, Millais, Holman Hunt, Sandys, etc. The exhibition will be open for three months from December 14.

MORRIS'S EXPLANATION.

Harrison S. Morris, U. S. Commissioner to the recent International Art Exposition at Rome, returned to his Chestnut Hill, Pa., home late Saturday last. In an interview in the Philadelphia "Ledger," Mr. Morris said all the difficulties that occurred at Rome during the closing days of the display were due to the fact that the Italian Commission had not paid the premiums on the insurance, consequently it was essential that the works of art should be returned to their owners as quickly as possible.

"I was told in London at Lloyd's," explained Mr. Morris, "that if any disaster from fire had occurred after the original date named on the policies not a penny would be forthcoming from the insurance companies. I should under those circumstances probably have been held personally responsible."

"I considered my first duty was the protection of the works of art. The most valuable of these had been lent by private owners at great sacrifice after nearly a year's absence, and all were pledged to be returned on November 1."

Asked if he had acted alone among the nations represented in withdrawing from the competition, Mr. Morris said he had not.

"The American Embassy, with which I worked in harmony throughout, supported me in the stand I had taken. I was at first advised to give a little latitude, and, accordingly at first, agreed to keep the exhibition open until November 15, provided the awards of the 12 prizes were made before that date. Of course, I could not understand why the jury could not complete its work before the original date for closing, October 31.

"However, I agreed. This fact was cabled to America, and immediately I received cables from American owners. The Carnegie Institute, of Pittsburgh, for instance, cabled, demanding that their pictures be returned at once, in accordance with the agreement.

"It was at this time that I first learned

that the insurance on the works of art which was to be supplied by the Italian commissioners was not in the shape it should be. I found that of the premiums, amounting to about £9,000 (\$45,000), only about £2,000 (\$10,000) had been paid. We had been assured that the insurance could be extended in accordance with the terms of the policy. That was true, but it would not follow, as I learned on telegraphing London, where all of the premiums had not been paid. It gave an entirely new aspect to the matter. It was then that I acted.

"As a matter of fact, I kept the exhibition intact in the American pavilion for two days after it had been closed to the public, so that the jury could visit it and make its award. I found very quickly that we were not likely to be visited. At first I was given evasive answers to my queries as to whether the jury would visit our pavilion. Finally, I was informed that it would not do so, and the reason given was that our pavilion was closed.

"The British commissioners and those of France and Germany withdrew from the competition, although they continued to keep their exhibits open until November 30. While this was done, England sent home all of the best exhibits and assembled what remained in one room. Japan did the same, sending back to Japan the best of the display and leaving the unimportant exhibits.

"We had offered to reopen our pavilion if the insurance premiums were paid. We received no definite answer to this, and so withdrew. It should be understood that in this we only had followed the action already taken by England, France and Germany. Spain, also, later withdrew, although the Spanish exhibits are open indefinitely."

"Did American artists suffer greatly by reason of the withdrawal from the competition?" Mr. Morris was asked.

"There were 12 awards for 21 competing nations," he replied. "It was probable that America would receive one of them, and this was likely to have gone to Gardner Symonds for his landscapes, which were much admired by the jurors.

"The large prizes of \$10,000 for painting and \$10,000 for sculpture were, we knew, not to be awarded. They were subsequently cut up into small prizes, of which we might have obtained one. It was probable that we might have received one or two small sums which might have been conferred upon our brilliant black and white and color illustrations, but, under no circumstances, could we have received more and we might have received less."

[This—the first at all clear explanation from Mr. Morris, of the unfortunate contretemps at Rome, through which the American artists there exhibiting were deprived of any awards, will be interesting reading to said artists and American art lovers in general. It would seem unfortunate that the explanation, so eagerly awaited, has not had the same wide publicity, that through the Associated Press cable from Rome, was given to the original story of the mixup. The details, on which the art world will probably wish further explanation from Mr. Morris, are the reason for the seemingly extortionate and unprecedented change to the Italian Government of \$45,000 for insurance premiums on the American art works alone—whether or not France and Germany, which countries, Mr. Morris states, also withdrew from the competition, were also shut out from awards, (England sent only early pictures and was therefore not in the competition), the exact reason why he withdrew as an International Juror, and Messrs. Fox and Pennell did not and why he "Dismissed Mr. Fox from the service?"—Ed.]

SPRINGFIELD (MASS.).

A gift of thirteen paintings, to be hung in the new library, has been made by Mrs. Ella S. Bill, in memory of her husband, the late Frederick A. Bill. One of the finest pictures is a river scene by J. M. W. Turner. A large marine by Warren Sheppard is entitled "The Thundering Brine." A small landscape by John Constable, a landscape by Old Crome, a portrait of a man by Johannes Voorhout, a landscape by Alfred Vickers, a cattle piece by T. L. Georges, an autumn sunset scene by J. J. Enneking, "A Girl with a Parrot" by Henry Mosler, a winter landscape by Walter L. Palmer, with works by George Morland, Barker of Bath, and Paul Manzonei, make up the rest of the group.



PORTRAIT OF MISS APPLETON.
By Eugene Speicher.
Thos. R. Proctor Prize—
Winter Academy Display

BOSTON.

Fenway Court, Mrs. "Jack" Gardner's Museum, has attracted many visitors during the week. The museum was opened every day last week from two to three o'clock, and the visitor's list was so large that Mrs. Gardner probably will keep the museum open for another week. A recently acquired picture is the "Madonna of the Saints," which dates from the fourteenth century and came to Mrs. Gardner from the Ward Collection in New York. Civitali's terra cotta of the "Madonna and Child" is a work of the fifteenth century and is a favorite of Mrs. Gardner. The Dutch, Titian, Veronese and paintings of the modern period, give delight to many visitors.

An exhibition of twelve works by John C. Johansen now on in the Vose Gallery is of interest. Among the pictures shown are "Venetian Lagoons," "Morning" and "Venetian Barges." Among the landscapes the "Rendezvous," "A Tuscan Landscape" and "A Breezy Springtime in Tuscany" are worthy of special note. This exhibition closes today.

An exhibition of etchings by Donald Shaw MacLaughlan at the Brooks-Reed Gallery, which closes today, attracted much attention. The most noted pieces were the "Bernese Oberland," "Lauterbrunnen" and "The Two Pines."

At the Galerie Georges Petit last Saturday were sold two pictures by Boucher from the collection of the late Mme. Chailou, of Chateaurun. "Le Retour de Chasse de Diane" was bought for \$27,600 by Mons. Stettiner, while the other, "Confidences Pastorales," fetched only \$20,000, from M. Fassy, acting for Prince Jacques de Broglie.

In the same rooms were sold sculptures by Chinard belonging to the Conde de Penha Longa. The sale produced a total of \$62,692. A bust representing the Empress Josephine in white marble, was bought by Herr Schoelles for \$15,600.

The sale of the jewels of Abdul Hamid was continued last Saturday at the Hotel Drouot. Twenty-eight lots were disposed of for \$32,535. A collar of rose cut diamonds with a large diamond in the centre brought \$2,860. A brooch of diamonds with a large diamond in the centre fetched \$2,110 and a corsage brooch of foliage set with rose diamonds and enriched with a larger diamond sold for \$2,980. A gold bracelet set with diamonds brought \$2,340.

A large rectangular diamond ring reached the price of \$5,060, which was the highest for the day, and a large uncut ruby ring went for \$2,430. Another large diamond ring sold for \$2,700.

At the continuation of the sale of the Huth collection at Sotheby's last Saturday, in London, a copy of the Marquis of Argyll's "Instructions to His Son," published at Edinburgh and reprinted at London for D. Trench in 1661, sold for \$75. Poems of Ludovico Ariosto printed in 1524, and said to be equally as rare as the edition of 1521, went for \$100. Another copy printed in 1540 sold for \$60. A fine copy of the 1557 edition of the same brought \$70.

PARIS LETTER.

Paris, November 30, 1911.

Another Salon is now to be added to the list. It is to be formed by a group of women artists, who, thinking the "Independents" back numbers, the Autumn Salon too official, "Cubism," "Pointillism," and all the "isms" behind the times, will display their works in an exposition which might be termed: "The Salon of the Enfranchised."

The Gobelin factory has just finished the necessary repairs of five magnificent tapestries which, after having belonged to the Church of Saint-Gervais, figured in the Camondo collection, from which they passed to the State. They will shortly be exhibited in the Galliera Museum. They were woven about 1650 in the studios of the Louvre after the cartoons of Lesueur, Philippe de Champagne and Sebastien Bourdon, and represent different scenes in the lives of Saints Gervais and Protas: the "Flagellation," "Decapitation," "Finding of the Relics," "Placing of the Remains of the Saints in the basilica at Milan," and "Apparition of Saints Gervais and Protas."

The shop of M. Demotte, in the Rue de Provence, has become inadequate for the increasing number of beautiful sculptures of the Middle Age and the Renaissance, of which he has made a specialty, as well as of ceramics and Persian MSS. enriched with miniatures. He is now showing a beautiful specimen of French sculpture dating from the beginning of the Renaissance, a charming figure in stone representing a kneeling Magdalen, veiled and draped. The face is admirably modeled and the expression truly remarkable. It is a monument of plastic art of Lorraine during the first years of the reign of Louis XII. The figure measures a little more than a meter. M. Demotte asks for its 25,000 frs. Another figure, this an example of Greek art, is a torso of the greatest beauty in Parian marble dating from the third century B. C.

M. Renoir will pass the Winter in the South of France. He has left behind him one of his best pictures, a picture which he will not sell at any price, the portrait of his family, in which figure his wife, his son, at that time twelve years old and now a dramatic artist, a little girl and a baby taking its first steps with the help of the faithful nurse, still in the service of the great artist, and serving as his model. M. Renoir, who has a nervous and painful affection of the right arm, can no longer paint anything but reclining women or horizontal subjects, as on account of the condition of his arm he can neither raise nor lower his brush as is necessary for a vertical subject.

M. Armand Brun has just given to the Versailles Museum a portrait of Queen Marie-Antoinette on horseback by Auguste Brun. It is probable that this portrait will be exposed in the Petit Trianon.

Aston Knight, the well-known landscapist, son of Ridgeway Knight, the celebrated American painter, has sailed for New York.

The Louvre is soon to pass upon the trial of a new system of picture hanging, invented by M. Rozier, locksmith of the Banque de France. This new method which consists in a rod fixed to the wall and passing through screw eyes placed on the frames, has given great satisfaction and its use will probably become general.

Prof. M. J. Rougeron is at work in his studio, 452 Fifth Ave., cleaning and restoring an important canvas by Lucas Cranach, the property of a Canadian collector.

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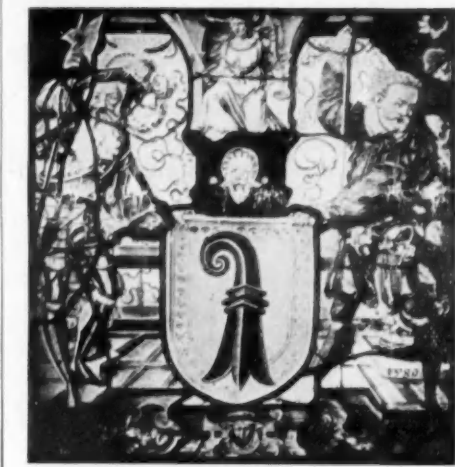
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SWISS STAINED GLASS.

The illustrations on this page are of one large and two small stained glass panels, now on exhibition, with a number of others of equal quality and rarity at the galleries of J. & S. Goldschmidt, No. 580 Fifth Ave. These panels, which typify the highest development of the art of stained glass painting of the sixteenth and seventeenth centuries in Switzerland, come from the collection of the late Lord Sudeley of Toddington Castle, Gloucestershire, England, and were acquired by J. & S. Goldschmidt at the sale of Lord Sudeley's collection at the galleries of Hugo Helbing of Munich Sept. 28th-Oct. 10th last.



ARMS OF BASLE.

Lord Sudeley acquired this collection of Swiss stained glass during a long residence in Switzerland about 1830. He



ARMS OF URI.

removed his collection to Toddington Castle, where they were put in the Cross Walk, and were a great attraction to all visitors to the Castle, and especially to art lovers, and where they remained for over three-quarters of a century. The sale of such noted examples of an art which drew the interest and work of the most famous Swiss painters of the period naturally caused a sensation in European art circles. The glass being, of course, very delicate and brittle, there are only a limited number of these marvelously designed and brilliantly colored paintings in existence, as after the seventeenth century the art of painting on glass nearly ceased.

It was the custom in Switzerland during the sixteenth and seventeenth centuries to make large and small stained glass panels as gifts to cities, institutions and noblemen. The large cities took pride in having glass panels painted with their coat of arms in their official buildings, and when foreign noblemen or rulers of note visited the different towns, they gave glass paintings with their own coats of arms as mementoes of their visit.

There is a quaint beauty in these designs and a richness of color which makes them most valuable and attractive, both as curios and for art decorative purposes.

AROUND THE GALLERIES.

Mr. Emil Rey of Seligman & Co., No. 7 West 36 St., arrived on La Savoie Nov. 23.

Mr. Emil Sperling, of Kleinberger & Co., No. 12 West 40 St., will sail for Paris on the Olympic today, to spend the holidays with his family. He will return in January.

An exhibition of Chinese paintings of the Sung, Youan and Ming period will open on the fifth floor of the Yamanaka Galleries, No. 254 Fifth Ave., on Monday next, Dec. 11, to continue a fortnight.

Mr. Charles S. Carstairs, of Knoedler & Co., arrived from London on the Olympic on Thursday.

The annual exhibition of watercolors by F. Hopkinson Smith will open at the Knoedler Galleries, No. 556 Fifth Ave. on Monday next, Dec. 11, to continue through Dec. 23.

The second annual exhibition of the Society of Pastellists opens today at the Folsom Galleries, 396 Fifth Ave., to continue for a fortnight.

At the Steinway show rooms, 109 East 14 St., there is now an unusual display of decorated period pianos, noticeable among which is one with a Louis XV gold case, decorated with garlands of roses and ribbons in natural colors and dull blue, with panels along the sides of musical instruments and figures. On the top, covering the entire surface, is a painted Sicilian scene with figures against a suggested background of clouds and forests—the whole instrument treated consistently for a Louis XV. drawing or music room.

The demand for the "art piano" is steadily increasing, as is indicated by the many fine examples in these rooms, of Colonial decoration, Sheraton, a Vernis Martin in green and gold with characteristic detail, Italian walnut in the Georgian period, white mahogany in Adam's design, all awaiting decoration to suit the preference of the purchaser and a number in the styles of Louis XIV and XVI.

The piano is no longer an incongruous feature in the furnishing of a room, but rather a consistent piece of furniture, complying with the general character of decoration.



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ANNUAL ACADEMY WINTER DISPLAY

This morning there will open to the public at the Fine Arts Galleries in West 57 St., to continue through Sunday, Jan. 7, every weekday and evening and on Sunday afternoons, the sixth annual Winter exhibition of the National Academy of Design.

A Fair Exhibit.

There are 412 numbers in the catalogue this year, as against 564 in last year's, and of these 345 are oils and 67 sculptures. Last year there were 420 oils and 144 sculptures; while at the exhibition of 1909 only 270 oils and 30 sculptures were shown. It is reported that 1,700 works, with few exceptions, pictures, were offered this year, of which the jury accepted 661, and were only able to place 412 canvases. These figures are interesting, both for purposes of comparison, and also because they again emphasize the Academy's crying need of larger galleries. When out of 1,700 works offered, 661 are accepted by a competent jury, and the hanging committee cannot find place for approximately a third of these, it would seem to be about time that something were done, especially as this state of things has existed for some years past. A first hasty review of the exhibition, made necessary before the catalogues were ready, does not reveal any particular change from last year in the general character of the display. Last year's experiment of devoting the South Gallery to sculpture is not repeated, which gives, of course, much additional space for pictures. There is no particular evidence that the "group" idea, now being exploited by the MacDowell Club, has influenced the hanging of the Academy pictures, but it can be said that the hanging committee composed of F. K. M. Rehn, Granville Smith and F. G. Roth, has performed an unusually difficult task, for the works accepted and placed fairly well, are, if possible, more heterogeneous than usual. There are a number of exceedingly good pictures; but none that can be called "star" canvases, save the large composition, "Bearing Off the Bride," by Nicholas Fechin, the Russian, shown at the last Carnegie Institute display, now owned and loaned by Mr. George A. Hearn, which occupies the place of honor, namely, the centre of the North wall of the Vanderbilt Gallery. This canvas, a remarkable work, in the cleverness of its technique, character, expression, and story-telling quality, was fully described and praised in the review of the Carnegie Exhibition, published May 7 last. It is a pleasure to know such a remarkably strong picture has come into the possession of so appreciative and generous an art patron as Mr. Hearn, and that it will remain in the country.

The Prize Winners.

The usual prizes have been awarded to three pictures and a sculpture. Edwin H. Blashfield, who rarely exhibits at the Academy, has been given the Carnegie prize for his large decorative panel, "Life," a thoroughly typical allegorical composition with a well-balanced composition, and fine light and color, but in which some of the figures seem surprisingly stiff in pose and drawing for this able artist. That conscientious and clever painter of the Indians of New Mexico, E. Irving Couse, has deservedly won the Isidor medal for his admirable presentment of "An Indian Potter at Work," truthful, and yet not photographic, splendidly modelled and rich in color. To Eugene Speicher has been awarded the Proctor prize for an admirable portrait of Miss Appleton, while Mahonri Young has won the

sculpture prize with a clever and well-modelled figure, "The Laborer."

The awards would appear to have been well given, on the whole.

The Vanderbilt Gallery.

The Vanderbilt Gallery does not contain this year, as usual, almost a monopoly of the best pictures shown. George Bellows, "Girl Reclining on Couch," an unusually strong and Manet-like figure work, being in the centre gallery, while other good pictures are scattered through the other galleries. The works which stand out the most on a first hurried tour of the Vanderbilt Gallery, apart from the Blashfield, Couse, and Speicher prize winners, above mentioned, are a moonlit landscape by Ben Foster, a large and tender moonlight marine by H. R. Butler, a sparkling Sorolla-like coast scene with bathers by Jonas Lie, a poetic rendering of High Bridge in moonlight by De Witt Parshall, a deep-toned mysterious and strong Arizona moonlight scene by William Ritschel, a charming tender and sympathetic portrait of an old lady by August Franzen, a beautiful color scheme, a rather buoyant but effective full-length seated portrait of Miss Marjorie Curtis, a daughter of Dr. Holbrook Curtis, by Ben Ali Haggin, two typical Autumn landscapes by A. T. Van Laer, a picturesque and delightful "Old Bridge," by Robert Vonnoh, most tender in color and sentiment, the early and well-known portrait of James Whitcomb Riley, by John S. Sargent, a dramatic coast scene, "The Ice Sheet," by Charles H. Woodbury, W. T. Smedley's three-quarter length standing portrait of Miss Robinson, fresh and crisp in color, and Sergeant Kendall's "Alison," one of his typical smug-faced family groups.

Other Good Pictures.

There are also in the Vanderbilt Gallery works which call for notice, such as John W. Alexander's "The Ring," the most important and best from his brush for some time, charmingly decorative, rich and delicate in color and graceful in line as ever; Charles Rosen's "Grey Quarry," delicious in its soft bluish grey tones; L. P. Thompson's good portrait, "Lady in Black;" H. W. Watrous' cleverly named and painted typical "Auto-Suggestions;" Irving R. Wiles' large double portrait, "The Sisters," reminiscent in composition, as well as title, of Chase's double portrait of several years ago, now so hackneyed, and while of course cleverly painted, not up to Mr. Wiles high mark; Thomas C. Cole's half-length, and a portrait of Ricard Ricchia, a modern "Old Master" in solidity and color quality.

Some Familiar Works.

For the first time, as far as the writer recalls in the history of an Academy exhibition, there are a number of pictures which have been shown at public routine exhibitions, such as those at Philadelphia, Pittsburgh and Washington, and the innovation is bound to lead to discussion, and probably adverse comment. While Philadelphia, Pittsburgh and other cities have taken pictures already shown at Academy display here, New York, really the art centre of the country, has always, until now, had the deserved privilege of showing pictures for the first time at its Academy displays.

Other pictures in the Vanderbilt Gallery, those shown in the centre and South Galleries, and the Academy room or "morgue," which last, the demands of space has again unfortunately called into requisition, must be left for notice until later issues.

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